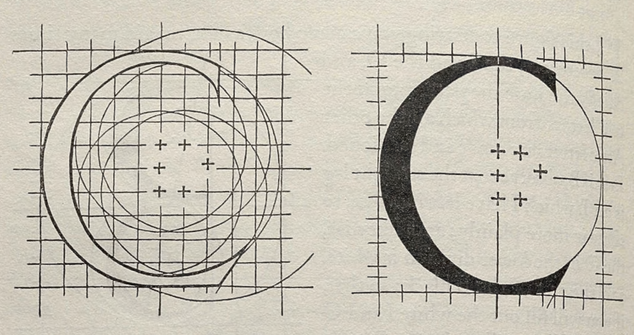
is made and fashioned from them. And because we now perceive the said I and O to be the pattern for the other letters, therefore, as a token of joy,—

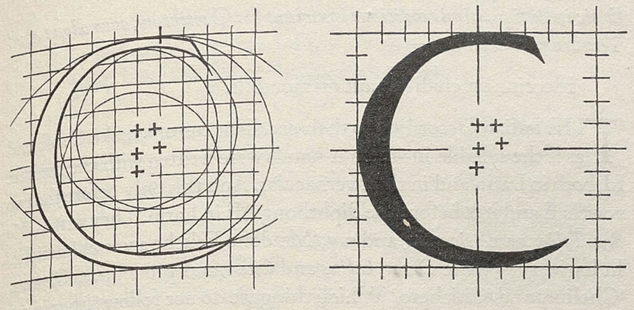
Dicite Io Pæan,
Et Io bis dicite Pæan.
Non semel dicatis Io triumphe.
Io, Io,
Dicatis Io, Io, dulces homeriaci.*

* *The first two verses are taken from Ovid's 'Ars Amoris,' the third from Horace's Odes,* IV, 2, 50, *and the last two from Codrus Urseus. See notes on page* 23, *also Note* 22. *In the line from Horace, the correct reading is 'dicemus,' and in the last line 'Gaudiamus' for 'Dicatis.'*

While the glad song resounds, I will come to the letter C, and will draw it in the following form.



THis letter C, drawn in its square, and in its due proportions, being of the height of the A & B, is made of a broken O, and is but nine units in breadth. The compass requires six centres to produce it in its entire circumference. Observe that it is composed of the six circles inscribed by the compass and two straight lines. The upper line is vertical; the lower line is oblique, ending in an acute angle. Some make the C with a sharp point below, and to do this it is well to place one foot of the compass at the top of the seventh perpendicular line and the other at the base of the interior curve, as you can see in the figure following.



THE C is a purely Latin letter; for the Greeks have, instead of C, Cappa (K) which Cappa (K) the Latins have stolen; and Priscian says that the aforesaid Latins hold it as a superfluous and redundant letter, when he remarks, when he is writing *De literarum potestate,* in his first book: K *superuacua est, vt supra diximus, quæ quanuis scribatur nullam aliam vim habet quam* C.* That is to say, 'K is a superfluous letter, as we have said above, which, however it may be written, has no other force than C.' The Greeks write Καλος and Κωκυτος, the Latins *Cacus* and *Cocytus.* As Martianus Capella has it, C *super molaribus linguæ extrema appulsis exprimitur.* 'It is pronounced by pressing both sides of the tongue against the large teeth which we call molars.' The ancient Latins very often wrote Q instead of C; as in *Quur* and *Quoi,* for *Cur* and *Cui.* Sometimes, too, they wrote CE at the end of all cases of the demonstrative pronouns beginning with the aspirate; as in *Hicce, Hæcce, Hocce;* and the poets often elided the final E, and wrote *Hicc, Hæcc, Hocc,* as Virgil did when he wrote:—

* I, VIII, 48.

Hocc erat alma parens quod me per tela per hostes
Eripis.†

Hocc, in the verse quoted, is placed as if the O were long in quantity because of the two C's coming after it. Priscian attests it in his twelfth book, wherein he treats *De figura pronominum,* when he says: '*Ce, quoque solebant per omnes casus vetustissimi addere articularibus vel demonstratiuis Pronominibus, hoc est ab aspiratione incipientibus, vt hicce, hæcce, hocce, vnde hoc quasi duabus consonantibus* CC, *sequentibus Poetæ solent producere; vt*

Hocc erat alma parens, quod me per tela per hostes
Eripis.

† '*Æneid*', II, 664. *This form is found in certain inferior manuscripts, but was probably never used by Virgil. In one MS. of the School of Tours 'hoc' is written with a second c over the other one. The original text has 'ignis' for 'hostes.'*

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